

THE BULLETIN OF THE BEAUX ARTS INSTITUTE  
OF DESIGN



*SCHOOL YEAR*

1938

1939

# BEAUX ARTS INSTITUTE OF DESIGN

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304 EAST 44TH STREET, NEW YORK, N. Y.

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# THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN

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### MEETING IN TRIBUTE TO THE MEMORY OF THE LATE KENNETH M. MURCHISON

The New York Chapter of the American Institute of Architects, the Architectural League, the Society of Beaux-Arts Architects, and the Beaux-Arts Institute of Design held, on January 30th, a meeting in tribute to Mr. Murchison.

It was appropriate, since Mr. Murchison had always been so closely associated with our two societies, that the meeting took place at the Beaux-Arts Institute building. The large room on the first floor was simply decorated for the occasion. About 150 people attended.

In charge of arrangements was a committee composed of Arthur Loomis Harmon, Frederic C. Hirons, William E. Shepherd, Leon Solon, Ralph Walker and Julian Clarence Levi.

Mr. Levi opened the meeting by introducing Mr. Whitney Warren, as Presiding Officer. Mr. Warren spoke personally and then introduced, in turn, Mr. James Monroe Hewlett, Mrs. Price Post, Mr. J. Hunter Field and Mr. George S. Chappell. Each of these speakers recalled the particular side of Mr. Murchison's life with which he was most familiar. All told of the great contributions Mr. Murchison made to the various groups of Architects to which he belonged, and in which he was a vital force. Tribute was paid to his enthusiasm for life and his compelling personality, which had so often been an inspiration to those who worked with him. Thanks were expressed for all he had done to organize or help our various professional activities. He was, of course, most active in the Beaux-Arts Ball, being virtually the creator of this event. In the intervals between speeches, songs were sung by twelve friends of Mr. Murchison, who were members of the Mendelssohn Glee Club. Three of these were songs Mr. Murchison had composed himself.

### THE MODERN APPROACH TO ARCHITECTURE

*REPORT OF THE MEETING OF FEBRUARY 8, 1939*

*SETH TALCOTT*

One of the most entertaining and instructive meetings ever held at the B.A.I.D. took place on February 8th, when Messrs. Walter Dorwin Teague and William G. Perry of Boston, did us the honor of holding, at an informal afternoon meeting, a discussion on "The Modern Approach to Architecture."

The large room on the first floor of our building was decorated with draperies for the occasion. The 12-hour Paris Prize Sketches, which had been judged the night before, lined the walls. About 150 people attended. Refreshments were served. After the formal speeches, the meeting was thrown open to questions from the floor. Small groups of people then formed to continue discussions, which lasted until seven o'clock in the evening.

The reaction of almost everyone who listened to the speakers was the same. It was a very unusual one, and a surprise to some of us. Though one of the speakers is known as an exponent of Modern and the other is renowned for studies of the Past, the two men had identical views on the proper approach to the future.

Both Mr. Teague and Mr. Perry felt that architecture is now at a crucial stage in its development; that we must eliminate the uncertainties of the immediate past and go forward on a more enlightened course. Each stressed the importance of approaching our problems with an open mind,—of being sincere in searching for logical solutions. The two men were in agreement that Proportion, Truth, Color, Unity, and Grace were necessary components of all real architecture. Both said

that the best works of art, showed, in addition to the above qualities, the inspirational attribute of genius.

Mr. Corbett was toastmaster. He introduced Mr. Teague as a member of the Board of Design and an important contributor to the New York World's Fair; Mr. Perry as "the Creator of Williamsburg."

Mr. Teague opened the meeting by saying that "Marie Antoinette had had no problem of style." The style of the day was universally accepted; it applied to carriages, gowns, and necklaces as well as to buildings. No one ever questioned it. There had been, of course, gradual transitions from one style into another. Gothic elements had filtered into Renaissance. Styles had leaned first toward the pure, then toward the rococo. When too many curves came in, they had been ironed out; but, on the whole, at any one given period of time, some one style was the accepted standard.

Then, about 150 years ago, came the Industrial Revolution. Peaceful life in country hamlets was supplanted by the more and more complex life of the machine age. With the changing times, many convictions and traditions which had stood builders in good stead for many years, began to break down. No one was in agreement as to how anything should be done. Conviction gave way to uncertainty. Building took the most varied and different forms. Designers in recent years, weary of searching, tired of insecurity, have, like homeless birds, been searching for a good place to alight.

"There has appeared, very recently," Mr. Teague said, "an Emergence of Unanimity of Thought." The



public has taken definite steps toward a simplification of life. Clothes are more comfortable, chairs are easier, automobiles more compact. People are transplanting less from the past, inventing and designing more. The phenomenon is a feeling on the part of the general public. Schools of Architecture have little or nothing to do with the trend, which is toward an easier way to live.

To meet the conditions of the day, an International School of Architecture, devoted to the principles of functionalism has come into being. Some of its work has been good. Some of it,—because designers have fallen into mannerisms and clichés, has been weak. Some men, in their search for the unusual, have shortsightedly avoided the convenient and sensible solutions.

This generation has spent thousands of dollars removing festoons from cornices which the last generation spent thousands of dollars to put in place. That, in itself is no evidence of modern. Neither are flat roofs, chromium plate, plate glass, necessarily the landmarks of modern art.

The essence of the philosophy of Functionalism is that each problem shall be studied on its own merits. The designer must not be misled by the tenets or beliefs of any school whatsoever.

Let the designer's intention be to solve the problem to the best of his ability. Let him do it without resorting to tricks, without concerning himself about style. A problem well solved will have vitality. The designers of the best work of the day have given us "more than we expected." They have put so much vitality into their work that it is illuminating and inspirational.

The problem of style, according to Mr. Teague, "need bother no one."

Mr. Perry's speech followed. The truth of the motto, "The future may learn from the past," was proved to Mr. Perry over and over again during his restoration of Williamsburg. He described briefly some of the characteristics of Williamsburg architecture. Each building has been made to look like what it is by the simplest possible means. Subtle differences of proportion, and in the spacing of windows gives to each building an individuality of its own. Dignity, calm consideration for its neighbor, are qualities inherent in each of the buildings from the Governor's Palace down to the abode of the humblest bootmaker.

"Can we," Mr. Perry asks, "reassure ourselves that the future of our art lies in the modern trend as we know it today? We know that the ideas of today will be responsible for the architecture of tomorrow. Let us examine these ideas and see what they are."

Mr. Perry said that we must frankly admit the existence, in the thought of the day,—of four prejudices. First, there is the Prejudice of Omnipotence,—the human propensity of questioning the value of the accomplishments of others, while erecting monuments to ourselves. The Prejudice of Impatience, a sad failing, causes

us to reject that which can't be done in a hurry, leads us to the facile assumption that Mastery of the machine will, in itself, bring us beauty.

The worst prejudice of all, Mr. Perry believed, is the Prejudice of Evasion. Our study of mechanisms has led us to put a premium on the principle of Labor Saving. We try to apply this principle to ourselves, believing that we can thus be relieved of the necessity of long, hard, but fascinating apprenticeship, such as nurtured the geniuses of the past. It is easy today to become glib and facile. Lastly, we observe a Prejudice of Intolerance, which may prevent us from profiting from either Past or Present.

Considering next, the causes that give rise to changes in Architectural Style, Mr. Perry found that popular protests against the excesses in the forms of the day have always resulted in changes of style. The renaissance came about because of popular impatience with the excess of flamboyance. The same thing has happened again during the last few years. The recent era of prosperity put heavy demands on our creative artists. It over-taxed the available supply. "Untrained exhibitionists" rushed in to fill the gap. Excess of flamboyance reappeared. The public protested. We made a quick scenic change from Flamboyance to Severity—from "Gingerbread to Hardtack."

We should approach the future, Mr. Perry said, aiming to create a greater supply of competent architects; to gain for architects the respect of the community as a whole so that they may be collaborators with Business; to create a Thoroughbred Architecture peculiar to ourselves.

The first prerequisite of our approach should be a calm professional mind. We should avoid blatant advertising, adopt a philosophical attitude toward our work, using all the common sense and logic we have to solve our problems.

"No new formula has been disclosed which greatly simplifies the age-old problem of human shelter."

After the speeches several questions were asked from the floor, among which were the following:

MR. ADAMS (Q.): How much should the Classic Styles be taught in the schools?

MR. PERRY (A.): The broad elements of the Classic Styles and forms should be taught so that they will become a part of every student's vocabulary.

MR. TEAGUE (A.): I feel in teaching the Past styles of architecture the methods by which men of the Past have solved their problems should be stressed in preference to the solutions obtained. Their method of working, their method of solving is important for us. The solution was vital for them but is not for us. (Mr. Teague said he had learned a lot from a study of Gothic.)

MR. HUTCHINS (Q.): Could you give us an example of really distinguished modern architecture?

MR. TEAGUE (A.): (After a moment's hesitation)—The Triborough Bridge.



## A MURAL DECORATION IN A DEPARTMENT STORE

## MURAL DECORATION PROGRAM II

JUDGMENT OF FEBRUARY 6, 1939

A department store proposes modernization which will include as its principal decorative element, reconsideration of the main floor elevator enclosure walls.

The program will concern itself with both the front and return wall spaces, which are of plaster, and the bronze elevator closure doors. The wall is 22 feet high and 48 feet long including the return wall. The height

of the elevator doors is 7' 8", as indicated on the accompanying sketch.

At the competitor's option, mural decorations may partially or totally cover the plastered surfaces, and the closure doors are to be designed in harmony with the mural and may be cast or etched bronze, with or without enamel. There is no restriction as to the media for the decoration.

## JURY OF AWARD

ALLYN COX  
RICHARD DELANO

ALOIS FABRY, JR.

KENNETH B. LOOMIS

## REPORT OF THE JURY

ALLYN COX

Many of the competitors showed technical skill far in advance of their ability to consider and meet the conditions for a satisfactory solution of this problem. The jury must think of the program and its circumstances first, and therefore could not give a First Mention.

First of all the elevator enclosure is to be decorated, but it must be felt as part of the whole interior, not as a separate spot. This condition, fundamental in almost any decorative scheme where a comparatively large surface is to be covered, was fulfilled by all three of the designs awarded Second Mention.

Next, this particular shape of wall calls for a composition that will balance agreeably when either the front or end view are seen separately, or when they are both seen together. The picture must "turn the corner" but must make two good pictures at the same time. This was apparently the least understood of the various difficulties. M. E. Libson of Yale University presented a good solution of it. Also his color is good, well held together with the color scheme of the interior as a whole, and the general flatness and simplicity of his treatment are attractive. However, there is still one very important element to be kept in mind, and here, he fails.

This is a department store. A decoration to be in keeping must go with crowds, movement, and the display of goods for sale—that is to say it must be bright, gay, and generally conducive to a mood of spending. Mr. Libson's actual subject matter is sufficiently appropriate, but the treatment of it is too serious, and the heroic nudes, introduced in the centre, too much in the spirit of a public building. This fault would immediately rule out from consideration this drawing in the case of an actual proposal for decorating a store. Many other en-

trants made this same mistake, and (for this problem) the allied one of too large scale.

L. Hovsepian, also of Yale University, presents a design that is much gayer and more lively, and appropriate in that sense—though the subject matter itself is not apparently particularly pertinent. The relation of the painting to its surroundings is not enough studied, and the decoration of the elevator doors—an integral and important part of the program—is very poor. The purely pictorial part of the composition is well designed as a whole, turns the corner efficiently, and shows a good deal of technical skill, and the ability to build up a picture.

The entry of R. Van Sickle of the John Herron Art Institute of Indianapolis attempts less in the way of pictorial interest, but is in complete unity with its very simple surroundings. The strong contrasts would perhaps be heavy at full size, but would hold up well with the competing effects of displayed merchandise.

H. Savidge and J. A. Grepp, both of the John Herron Art Institute, offer schemes which fail primarily in turning the corner—as if designed in the flat, and afterwards bent around the walls. J. Rhoads and R. E. Martin of the school isolate the decoration from its surroundings, both in design and color.

Miss I. Pettet of the Beaux-Arts Mural Atelier presents a scheme too slight and too little studied to be successful, but amusing, original, and suitable to the purpose of a store. If better done it might be really practicable.

The awards were distributed as follows:

3 Second Mention	2 Half Mention
7 Mention	35 No Award

Total Submitted 47



## A FUNICULAR STATION TERMINAL

## CLASS B NINE-HOUR SKETCH III

JUDGMENT OF FEBRUARY 14, 1939

A subdivision of a residential community is situated on a bluff approximately 300 feet above the business section of the city. Although it is accessible by roads, these must of necessity be circuitous and long. In order to expedite communication between the two points, it is intended to build a funicular railway. The railway will have an inclination of forty-five degrees and have two tracks. The upper terminal will be a simple covered platform.

The lower terminal will contain the loading platforms which will be covered but open to the air, and a waiting

room with two ticket offices which will be enclosed. On either side of this terminal and projecting to the front, thus forming a court in which the terminal is the central feature, will be built small stores, one storey high to be rented to firms catering to the needs of shoppers using the funicular. A street passes in front of the court, but the court itself is paved and for pedestrians only.

The area to be given over to the court and buildings enclosing it is 200 feet by 100 feet, the long dimension along the street.

## JURY OF AWARD

LOUIS A. ABRAMSON  
RICHARD M. BENNETT

L. BANCEL LA FARGE  
EDWARD NECARSULMER  
EDWARD I. SHIRE

ARTHUR A. STOUGHTON  
WILLIAM N. TAYLOR  
OTTO TEEGEN

## REPORT OF THE JURY

Early in its deliberations, it became apparent to the jury that many submissions had missed the fundamental requirement of scale. All too many failed to recognize that the program called for a station which served a funicular of limited size and not an extensive railway system. This resulted in many submissions much too grandiose in design and much too elaborate and involved in plan. Undoubtedly, preliminary thought and analysis of the requirements would have helped the students achieve much more satisfactory results.

D. A. Gilbert, Pennsylvania State College, on the other hand, submitted an orderly solution with structures admirably restrained, yet fully able to meet the requirements. He was successful in achieving good scale, simple control, and entirely eliminated any suggestion of austerity.

D. L. Leavitt, University of Nebraska, presented a well-prepared drawing, perhaps a bit too unrestrained, yet compact and thoroughly practical. The pylons might have been advantageously omitted.

W. F. Jones, Pennsylvania State College, offered a workable solution with a thoroughly studied system of

circulation, though the multiplicity of doors should have been avoided. It is interesting to note the terraced platforms for side access to the entire length of the cars. The silhouetted roof sign was purposeless and not in good proportion.

C. G. Andrews, Oklahoma A. & M. College, presented a nicely drawn sheet with an entirely acceptable plan and design. The height of the stores might well have been subordinated to the station. The terraced landing platforms were well arranged. The plan was excellent, with all controls and the circulation well within range of the ticket offices.

Consensus: Many submissions were carelessly and unskillfully presented. Too many designs resembled dwarfed transcontinental railway system terminals. More time spent in program analysis and visualizing of its requirements would have led to a more intelligent understanding.

The awards were distributed as follows:

4 Mention	62 No Award
22 Half Mention	Total Submitted 88

## A ROMAN DINING ROOM

## ARCHAEOLOGY PROBLEM I

JUDGMENT OF FEBRUARY 14, 1939

No true picture of the luxury of the Roman rich can be painted without a consideration of what went on in the Dining Room, where they lingered on over their feasts until they literally were carried off to bed.

The Banqueting Hall was the all-important room in the house. At its entrance the steward sat busy with his ledgers. Within, the room was lighted by twin lamps hung from the ceiling. The dining room was divided in

half, one half containing couches and tables and the other half being left free for the servants and entertainers. The hall was often called "triclinium," a word of Greek origin signifying the arrangement of places on three sides of a square.

Each guest lay sideways upon his left elbow and took his food with his right hand. The guest on the right lay with his head so far away as not to come into contact with the active arm of the first. Thus the second lay below the first, and so on. Each couch of the triclinium contained three places. Couches were covered with clothes and cushions. Slaves brought dishes to the free

end of the table where stood the carver. When the guest wearied of eating, he leaned back from the table and thus room was sometimes made for a second set of guests. The table was slightly lower than the couches and originally square, though later sometimes round. Separate tables were also used. The very wealthy had tables consisting of single blocks of valuable wood like citrus or maple showing the grain. Cloths were not used till the end of the First Century, A.D., the tables being cleaned after each course with a wet sponge.

This archaeology is such a room, 20 feet by 35 feet, fully furnished and rendered in color.

The awards were distributed as follows:

3 Second Medal

4 No Award

Total Submitted 7

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#### JURY OF AWARD

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LOUIS A. ABRAMSON  
L. BANCEL LA FARGE  
EDWARD NECARSULMER

EDWARD I. SHIRE  
ARTHUR A. STOUGHTON

WILLIAM N. TAYLOR  
OTTO TEEGEN

## AN EASY CHAIR, A LAMP AND STAND

### ELEMENTARY INTERIOR DESIGN I

JUDGMENT OF FEBRUARY 14, 1939

An easy chair, lamp and a stand are to be designed as part of the furnishings of the outer Reception Room of a Consular Office of the United States Government in a foreign country. The quality of the design and craftsmanship of the furniture shall be representative of the

best workmanship of modern America.

The Reception Room will be designed and executed so that the furniture will harmonize with it, therefore, the designer has complete freedom of form, material, and color for these particular items.

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#### JURY OF AWARD

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THOMAS FRANSIOLI

ROBERT S. HUTCHINS  
P. ERNEST ISBELL

HUGH McDONALD MARTIN  
OTTO TEEGEN

### REPORT OF THE JURY

THOMAS A. FRANSIOLI, JR.

It is difficult to tell, from a drawing, whether a chair is comfortable or not, whether a table or stand is the right height to go with the chair, whether the lamp will give a good light for reading. One must assume that, for a piece of furniture, any design that is not patently absurd could be made to work, if it were drawn full-sized by capable draughtsmen, and built by capable craftsmen. Consequently, in judging the easy chair, lamp and stand, the jury took it for granted that the pieces of furniture would, in general, function, if built. The final criterion, then, was one of design.

On the whole, the jury was disappointed in the taste displayed in these designs. There was a too great striving for the bizarre. The jury would have been more pleased if that striving had been coupled with originality and a fresh point of view, in which case the consequent vitality of the work might have outweighed the aberrations in taste. By the same token, it felt that those designs which were most tasteful, which best fulfilled the requirements of the problem because of their excellent design, lacked creative zest.

The jury felt that the designs of D. M. Ey, C. L. Mc-



Lane and R. E. Schwartz of Carnegie Institute of Technology, were all in excellent taste, and that they showed an awareness of present-day design trends in furniture. The work was not considered to be particularly creative.

The design submitted by R. C. Burrows of Cleveland School of Architecture, W.R.U., was considered the most mature and thoughtful of all the designs. Unfortunately, Burrows, in making his stand into a console table, and his lamp into a pair of wall brackets, sidestepped in part the major issue—that of designing a free standing group of furniture. The design that he submitted solved an easier problem than the problem that was given. The character of the design was excellent. Through modernization, a Queen Anne wing chair, Federal lighting fixtures and an Empire console table were made thoroughly to harmonize. If the actual problem had been met, this work would have received a second medal.

The design submitted by P. I. Crosby of Falconer,

N. Y., was felt to be the most creative of all the designs. The jury found this work extremely stimulating, and felt that here was a designer capable of taking materials, any materials, and co-ordinating them into a refreshing piece of work. This is the essence of real designing.

The design submitted by D. Benzinger, University of Pennsylvania, was considered excellent, but perhaps too generalized.

The jury reacted against technical display in rendering. In general the designs were so rendered as to make one believe that they were to be presented to a layman to whom the work must be "sold," rather than to a group of professional men who would be attentive to the designs for their own sake.

The awards were distributed as follows:

7 First Mention	5 Half Mention
2 Mention	4 No Award

Total Submitted 18

## AN L-SHAPED LIVING ROOM

### ADVANCED INTERIOR DESIGN I

JUDGMENT OF FEBRUARY 14, 1939

A retired business man has acquired the top storey of a co-operative apartment building in a large city. The living room of the apartment is intended to serve as a background for a few carefully selected examples of contemporary painting and sculpture. The owner desires to create a simple but dramatic background for this collection and at the same time to make a comfortable living room.

In view of the fact that it is a penthouse, it will be possible if the designer so desires, to open large areas of the room to a landscaped terrace. The fenestration is left to the designer to determine. The ceiling height should not exceed fifteen feet.

The accompanying diagram establishes the existing plan areas to be treated.

#### JURY OF AWARD

LEWIS C. ADAMS  
LOUIS FENTNOR

FRANK B. HOULIHAN  
WILLIAM WELLES KNOWLES  
CHARLES L. NUTT

HAROLD W. RAMBUSCH  
OTTO TEEGEN  
LEONARD B. WAMNES

### REPORT OF THE JURY

This was a character problem and involves creating a simple but dramatic background for a few selected examples of contemporary painting and sculpture as well as making a comfortable living room.

The jury tried to take into account (a) does the design answer the bare conditions of the program; (b) does the solution take advantage of the top storey of a building in a large city; (c) does it look well; (d) has it character?

The jury considered that the design submitted by E. A. Moulthrop of Cleveland School of Architecture deserved a second medal because it had a distinctly masculine character that the other first mentions lacked, because the

North Wall of the alcove and West Wall of the room were treated in dark woodwork which looked well, because the other interior wall where the best light is received was arranged as a simple background for objets d'art, and because this wall carried out on the terrace with the same treatment, making a further background for exterior pieces of statuary. The rendering of the plan and perspective were criticized as being spotty.

A first mention was given O. G. Bayar of New York University, who submitted a design which had the merit of simplicity. He treated the alcove with a lower ceiling and its walls with a salmon colored wallpaper and without windows. The room proper was grey with a

LEWIS G. ADAMS

large window covered with gold curtains carrying around the corner. The problem was well rendered.

A first mention was also given to E. I. Kasztelanic, also of New York University, who had a very chaste scheme in good taste, perhaps a little too feminine in character, but taking maximum advantage of the view

and affording an excellent background for paintings.

The awards were distributed as follows:

1 Second Medal	6 Half Mention
2 First Mention	6 No Award
4 Mention	Total Submitted 19

## AN ENTRANCE TO A LARGE PUBLIC PARK

32ND PARIS PRIZE COMPETITION OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS, 1939

### FIRST PRELIMINARY EXERCISE

The subject of this competition is the treatment of a Park Entrance facing an important Public Square.

Its treatment shall be monumental in character and shall commemorate the Peace Treaty recently signed at Lima, Peru insuring the solidarity of North and South

JUDGMENT OF FEBRUARY 7, 1939

America against aggressors.

The Park has a frontage on the square of 250 feet, through which entrances and exits for vehicles and pedestrians shall be provided. No portion of the treatment shall exceed 75 feet in height.

#### JURY OF AWARD

JOSEPH H. FREEDLANDER,  
*Chairman*

HARVEY WILEY CORBETT

OTTO EGGERS

J. ANDRE FOUILHOUX

FREDERICK C. FROST

LEON N. GILLETTE

FREDERIC C. HIRONS

A. MUSGRAVE HYDE

JULIAN CLARENCE LEVI

H. OOTHOUT MILLIKEN

ALEXANDER P. MORGAN

SETH TALCOTT

WILLIAM VAN ALLEN

RALPH WALKER

### REPORT OF THE JURY

WILLIAM VAN ALLEN

The program, primarily called for the design of an entrance to a public park. This made it necessary for the students to solve the necessary requirements of an entrance, namely: The proper and safe arrangements of pedestrian and automobile traffic circulation, and an architectural treatment commemorative of the agreement made by the Americas at Lima, Peru.

In judging the sketches submitted, the jury gave consideration to the above requirements and deemed them as essential in the solution of the problem. The students who failed to express these elements were necessarily at a disadvantage.

As a whole the drawings failed definitely to solve the practical needs of a park entrance. In most cases the monumental treatment predominated, but in many instances satisfactory results had not been obtained.

A practical solution for this entrance would allow pedestrians to enter the park from either direction without crossing the automobile traffic, and at the same time give them a full view of the approaching automobiles entering or leaving the park. Their view, however, should not be obstructed by architectural treatment, because experience has demonstrated that these entrances

are as a rule very hazardous and require considerable policing. This situation is called to the attention of the students so that in the future they may give due consideration to these very essential elements in the solution of any similar problems.

In general the pylon theme resulted in blocking the entrance to the park rather than serving the purpose of marking the entrance. Moreover, it created a hazardous condition for the pedestrians and vehicular traffic. In the designs in which a single "motif" separated the vehicular traffic, the result was more pleasing and practical, as in the drawings of R. E. Nielsen and E. R. Lake of Rensselaer Polytechnic Institute, W. C. Renwick and W. O. Cain of Princeton University, and D. Nacht of the University of Illinois.

The design of T. H. Canfield of Ohio State University is very interesting from the park side, but the view from the plaza with its wall and gates is forbidding and hazardous.

The awards were distributed as follows:

20 Mention	262 No Award
17 Half Mention	Total Submitted 299



## REPORTS OF JUDGMENTS

## 32ND PARIS PRIZE COMPETITION — SOCIETY OF BEAUX-ARTS ARCHITECTS

## MENTION AND SELECTED FOR THE SECOND PRELIMINARY EXERCISE:

ALABAMA POLYTECHNIC INSTITUTE	R. H. Adams, Jr.
CATHOLIC UNIVERSITY OF AMERICA	J. F. Law, W. O'Neil
MASSACHUSETTS INSTITUTE OF TECHNOLOGY	S. L. Macdonald
OHIO STATE UNIVERSITY	T. H. Canfield
PRINCETON UNIVERSITY	W. O. Cain, W. C. Renwick
RENSSELAER POLYTECHNIC INSTITUTE	E. B. Lake, R. E. Nielsen
SYRACUSE UNIVERSITY	F. K. Helm, K. A. Lindsay
UNIVERSITY OF ILLINOIS	D. Nacht, R. A. Strauch, E. Wasserman
UNIVERSITY OF OKLAHOMA	N. Baker, J. N. Boaz, P. J. Jefferies
UNIVERSITY OF PENNSYLVANIA	D. A. Wallace
NEW YORK CITY, N. Y.	R. H. Licht
PARK RIDGE, ILLINOIS	S. S. Granger

## OTHER AWARDS

ALABAMA POLYTECHNIC INSTITUTE: Half Mention: M. A. Hall	SYRACUSE UNIVERSITY: Half Mention: C. Cornwell
CARNEGIE INSTITUTE OF TECHNOLOGY: Half Mention: J. T. Gemmi, W. C. Livingston, F. T. Loeffler	UNIVERSITY OF NOTRE DAME: Half Mention: R. J. Schultz
CATHOLIC UNIVERSITY OF AMERICA: Half Mention: B. Ameche	UNIVERSITY OF PENNSYLVANIA: Half Mention: J. G. Hutchison
CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.: Half Mention: J. C. Bonebrake	UNIVERSITY OF VIRGINIA: Half Mention: C. A. Pearson, Jr., A. K. Stevens, Jr.
MASSACHUSETTS INSTITUTE OF TECHNOLOGY: Half Mention: G. O. Lloyd, Jr.	WASHINGTON UNIVERSITY: Half Mention: C. Lorenz
PRINCETON UNIVERSITY: Half Mention: H. C. Wells	YALE UNIVERSITY: Half Mention: R. R. Reeves, R. J. Smith
	UNAFFILIATED: GAINESVILLE, FLORIDA: Half Mention: J. M. Crowell

## DEPARTMENT OF MURAL DECORATION

## MURAL DECORATION PROGRAM II

## A MURAL DECORATION IN A DEPARTMENT STORE

## AWARDS

## 47 DRAWINGS SUBMITTED

BEAUX-ARTS ATELIER: Mention: I. Pettet Half Mention: O. D'Algodt	YALE UNIVERSITY: Second Mention: L. Hovsepian, M. E. Libson Mention: M. N. Pappas No Award: 24
CLEVELAND SCHOOL OF ART: No Award: 4	UNAFFILIATED:
JOHN HERRON ART INSTITUTE: Second Mention: R. Van Sickle Mention: F. D. Hopper, J. Rhoads, L. R. Fisher, J. A. Grepp, R. E. Martin Half Mention: H. Savidge No Award: 4	NEW YORK CITY AND VICINITY: No Award: 2
	WINDSOR, CONNECTICUT: No Award: 1

## DEPARTMENT OF ARCHITECTURE

## CLASS B NINE-HOUR SKETCH III

## AWARDS

## CATHOLIC UNIVERSITY OF AMERICA:

Half Mention: J. T. Gaiser, A. Gil-Borges, J. F. Law

## CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

Half Mention: J. C. Bonebrake, J. R. Steffens

## GEORGIA SCHOOL OF TECHNOLOGY:

Half Mention: J. W. Cherry, H. Van Buren

## OKLAHOMA AGRICULTURAL &amp; MECHANICAL COLLEGE:

Mention: C. G. Andrews

Half Mention: J. W. Jones, J. G. Williams

## PENNSYLVANIA STATE COLLEGE:

Mention: D. A. Gilbert, W. F. Jones

Half Mention: J. F. Akers, W. W. Hayes, J. R. Suydam

## ARCHAEOLOGY PROBLEM I

## AWARDS

## CATHOLIC UNIVERSITY OF AMERICA:

No Award: 1

## CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

No Award: 3

## ELEMENTARY INTERIOR DESIGN I

## AWARDS

## CARNEGIE INSTITUTE OF TECHNOLOGY:

First Mention: D. M. Ey, C. L. McLane, R. E.

Schwartz

No Award: 1

## CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

First Mention: R. C. Burrows

Half Mention: V. M. Kluth, E. A. Moulthrop, F.

Schneider

No Award: 3

## NEW YORK UNIVERSITY:

Mention: R. S. Johnson

Half Mention: F. J. LaBianca

## ADVANCED INTERIOR DESIGN I

## AWARDS

## CARNEGIE INSTITUTE OF TECHNOLOGY:

Mention: E. D. Boyd, L. M. Krasik

## CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

Second Medal: E. A. Moulthrop

Half Mention: J. A. Klug

## NEW YORK UNIVERSITY:

First Mention: O. G. Bayar, E. I. Kasztelanic

Mention: S. N. Gellman

Half Mention: W. H. Olpp

No Award: 2

## OKLAHOMA AGRICULTURAL &amp; MECHANICAL COLLEGE:

No Award: 1

## A FUNICULAR STATION TERMINAL

## 88 DRAWINGS SUBMITTED

## PRINCETON UNIVERSITY:

Half Mention: W. K. Elliot, R. Moment

## UNIVERSITY OF KENTUCKY:

Half Mention: W. A. Gray, C. O. Landrum, L. P.

Thompson, P. J. White

## UNIVERSITY OF NEBRASKA:

Mention: D. L. Leavitt

## UNIVERSITY OF NOTRE DAME:

Half Mention: T. H. Flad

## UNIVERSITY OF OKLAHOMA:

Half Mention: B. J. Graheck, J. Knight

## UNIVERSITY OF PENNSYLVANIA:

Half Mention: E. V. Pujals

## A ROMAN DINING ROOM

## 7 DRAWINGS SUBMITTED

## JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

Second Medal: J. A. Charlillo, M. W. Croninger, R.

F. Guzzo

## AN EASY CHAIR, A LAMP AND STAND

## 18 DRAWINGS SUBMITTED

## OKLAHOMA AGRICULTURAL &amp; MECHANICAL COLLEGE:

Mention: D. McPheeters

## UNIVERSITY OF ILLINOIS:

Half Mention: E. Wasserman

## UNIVERSITY OF PENNSYLVANIA:

First Mention: D. Benzinger

## UNAFFILIATED:

## FALCONER, NEW YORK:

First Mention: P. I. Crosby

## NEW YORK CITY AND VICINITY:

First Mention: M. Faye

## AN L-SHAPED LIVING ROOM

## 19 DRAWINGS SUBMITTED

## PRINCETON UNIVERSITY:

Mention: C. H. Philips

Half Mention: W. D. Vanderpool, Jr.

## UNIVERSITY OF NOTRE DAME:

Half Mention: J. W. McHugh, R. A. Nolan

No Award: 2

## UNIVERSITY OF OKLAHOMA:

No Award: 1

## UNAFFILIATED:

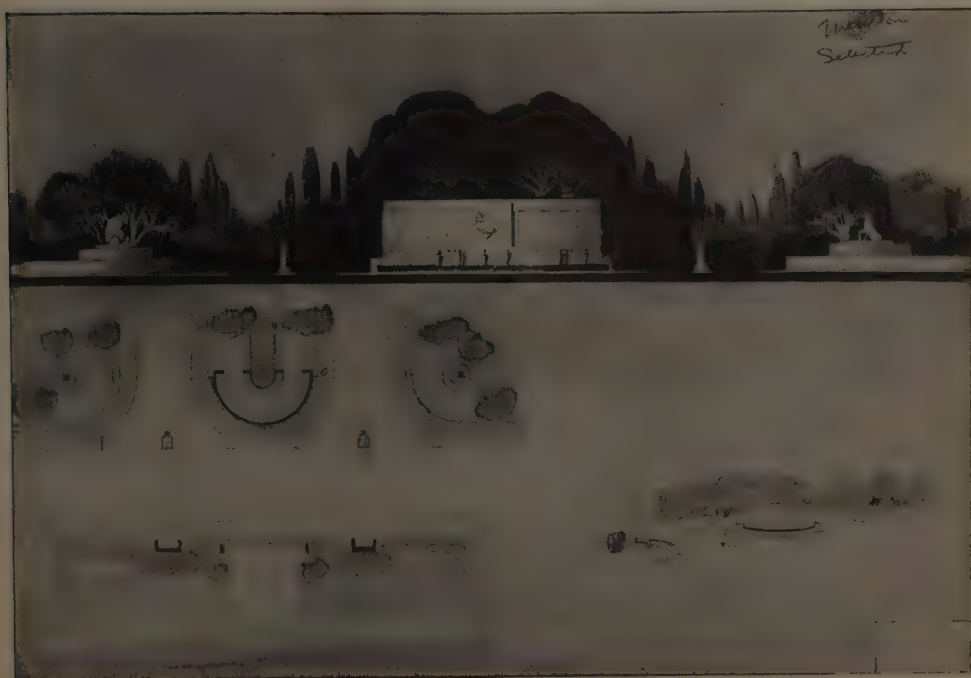
## NEW YORK CITY AND VICINITY:

Half Mention: F. E. Johnson





MENTION, SELECTED—R. E. NIELSEN



MENTION, SELECTED—E. R. LAKE

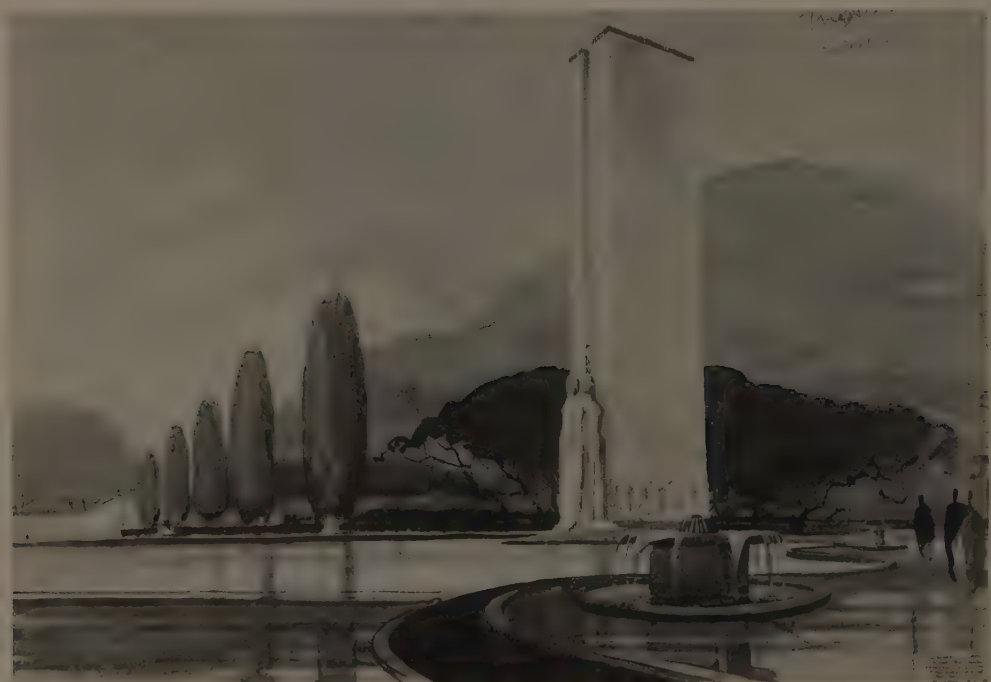
32nd PARIS PRIZE COMPETITION FIRST PRELIMINARY—AN ENTRANCE  
TO A LARGE PUBLIC PARK

FEBRUARY • 1939

THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN



MENTION, SELECTED—W. C. RENWICK



MENTION, SELECTED—W. O. CAIN

32<sup>nd</sup> PARIS PRIZE COMPETITION FIRST PRELIMINARY—AN ENTRANCE  
TO A LARGE PUBLIC PARK

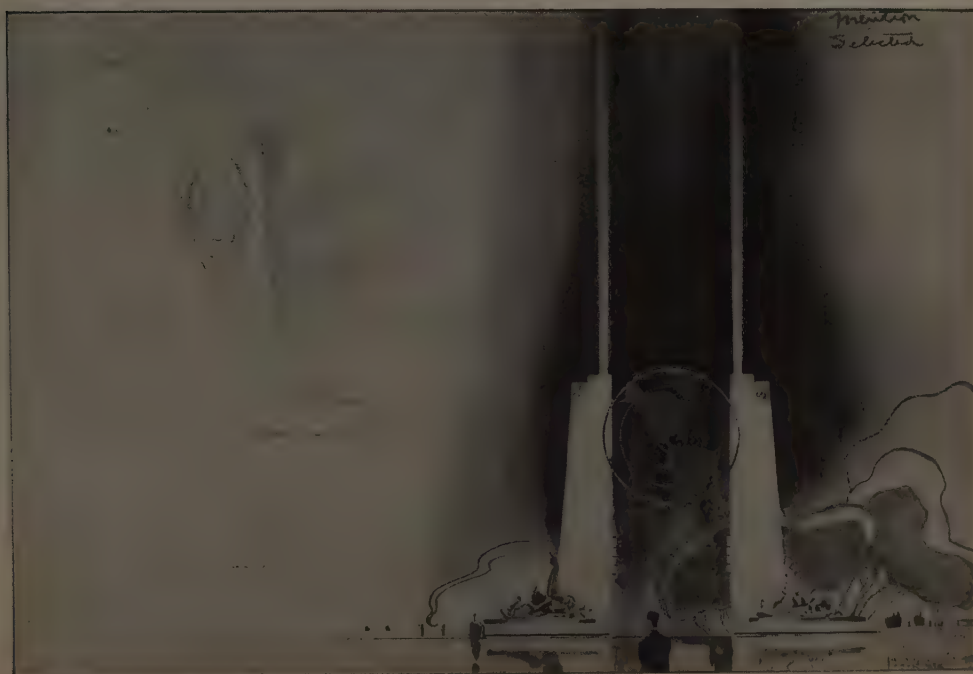
FEBRUARY . 1939

THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN





MENTION, SELECTED—D. NACHT

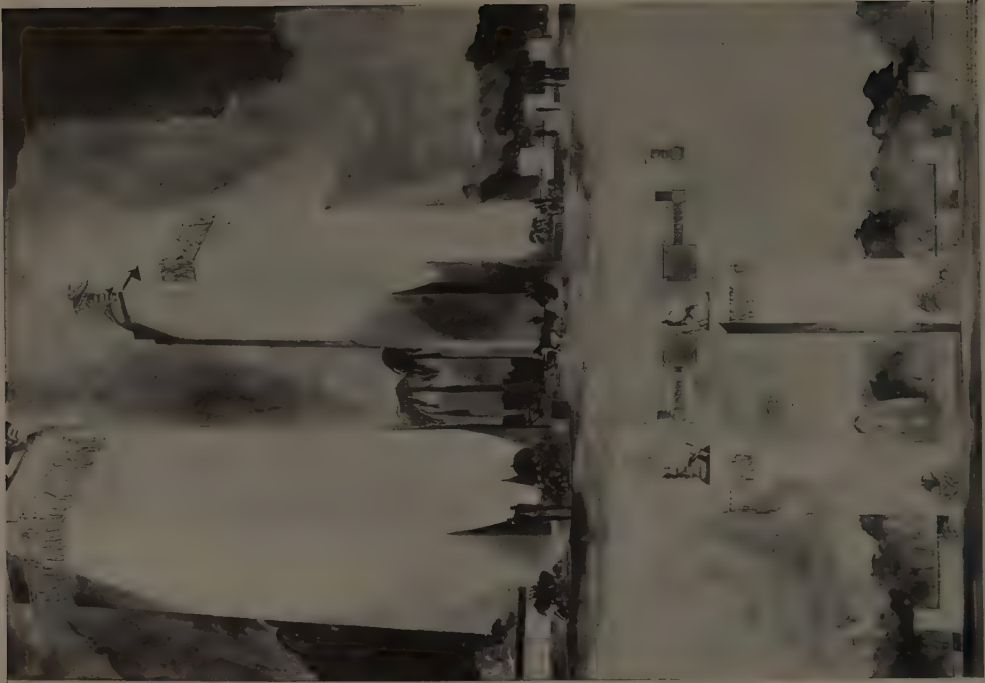


MENTION, SELECTED—S. L. MACDONALD

32<sup>nd</sup> PARIS PRIZE COMPETITION FIRST PRELIMINARY—AN ENTRANCE  
TO A LARGE PUBLIC PARK

FEBRUARY • 1939

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MENTION, SELECTED—P. F. JEFFRIES



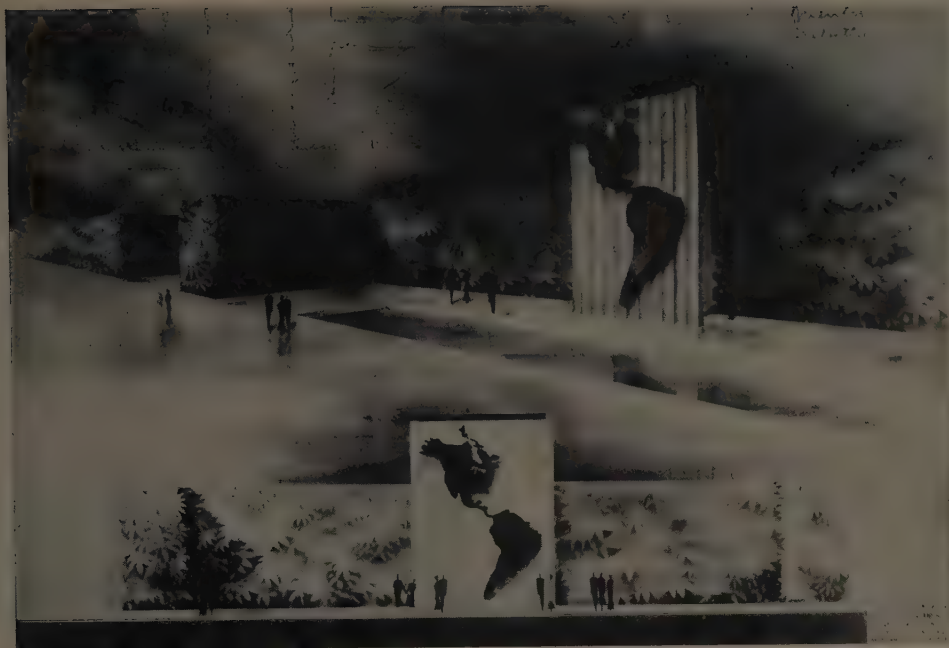
MENTION, SELECTED—T. H. CANFIELD

32<sup>nd</sup> PARIS PRIZE COMPETITION FIRST PRELIMINARY—AN ENTRANCE  
TO A LARGE PUBLIC PARK

FEBRUARY . 1939

THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN





MENTION, SELECTED—R. A. STRAUCH

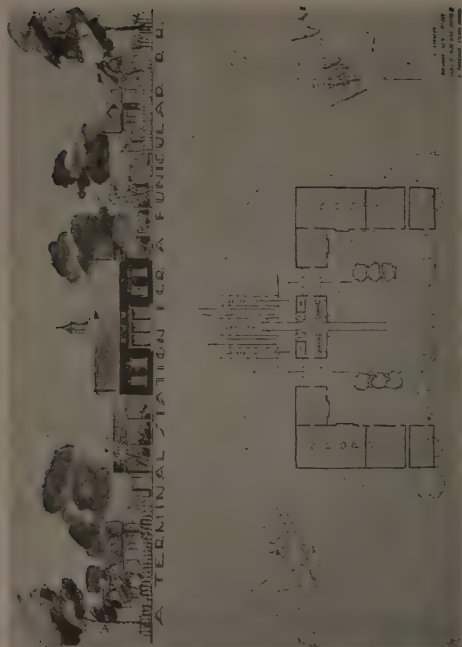


MENTION, SELECTED—W. O'NEIL

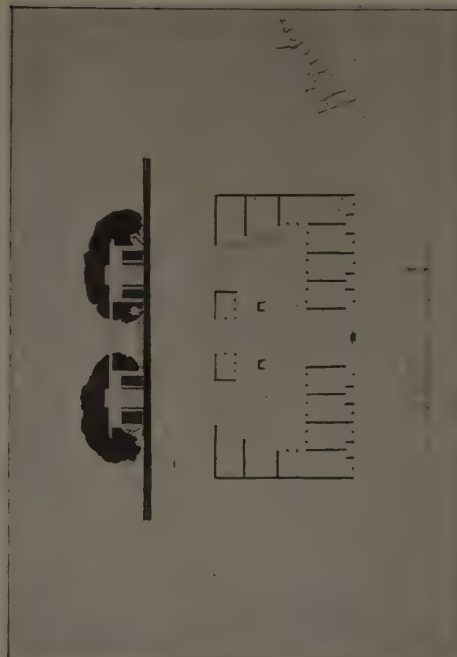
32nd PARIS PRIZE COMPETITION FIRST PRELIMINARY—AN ENTRANCE  
TO A LARGE PUBLIC PARK

FEBRUARY • 1939

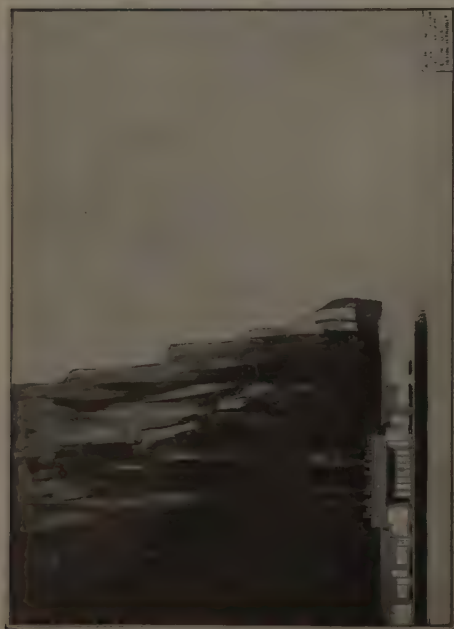
THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN



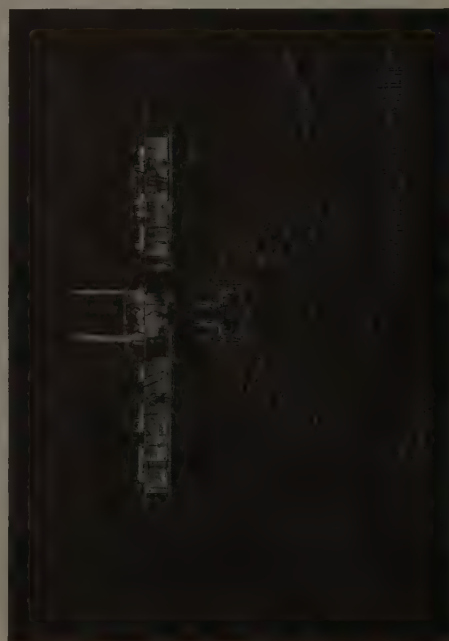
MENTION—C. G. ANDREWS



MENTION—D. A. GILBERT



MENTION—W. F. JONES



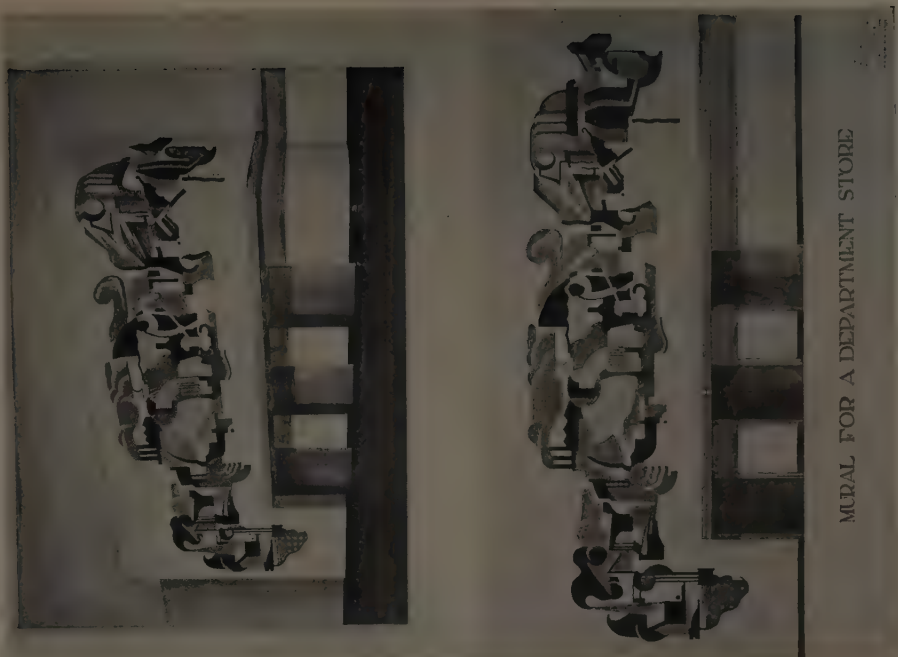
MENTION—D. L. LEAVITT

CLASS B NINE-HOUR SKETCH III—A FUNICULAR STATION TERMINAL

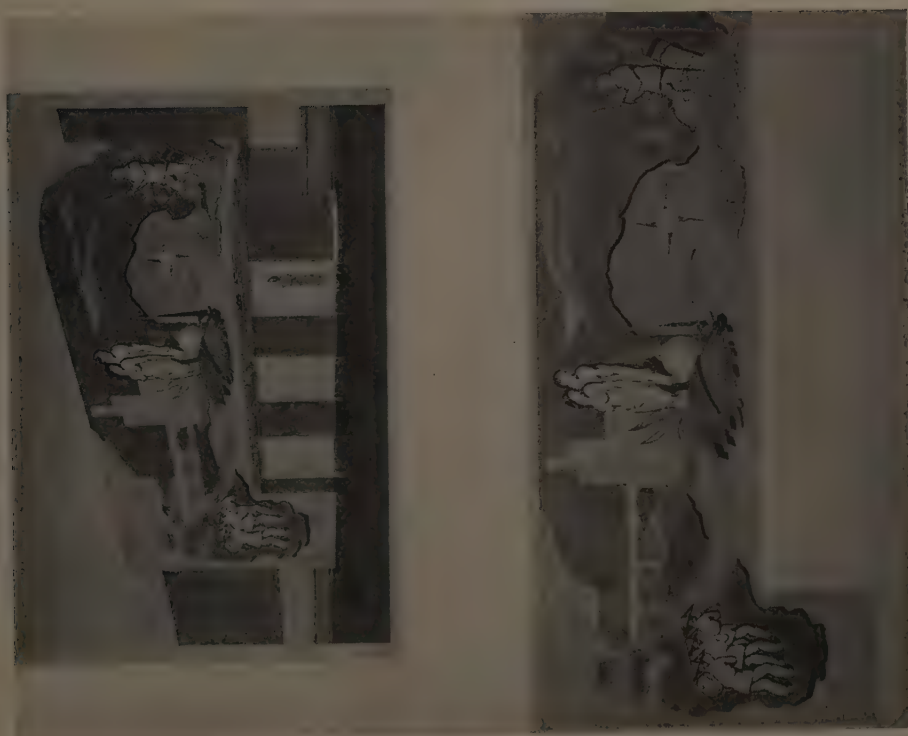
FEBRUARY • 1939

THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN





SECOND MENTION—R. VAN SICKLE



SECOND MENTION—M. E. LIBSON

MURAL DECORATION PROGRAM II—A MURAL DECORATION IN A  
DEPARTMENT STORE

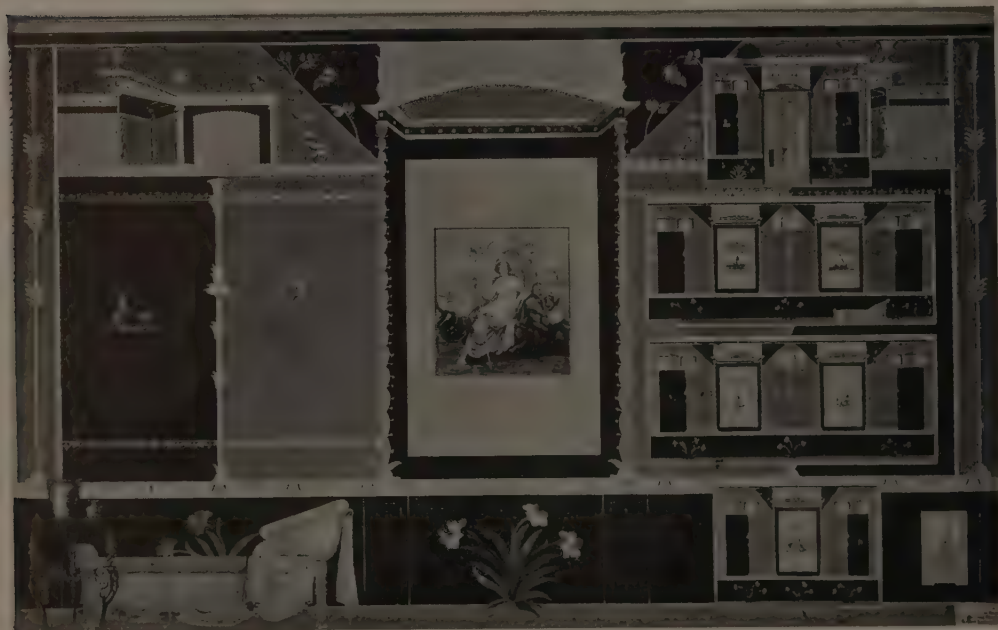
FEBRUARY • 1939

THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN



SECOND MENTION—L. HOVSEPIAN

MURAL DECORATION PROGRAM II—A MURAL DECORATION IN A  
DEPARTMENT STORE



SECOND MEDAL—J. CHARLILLO

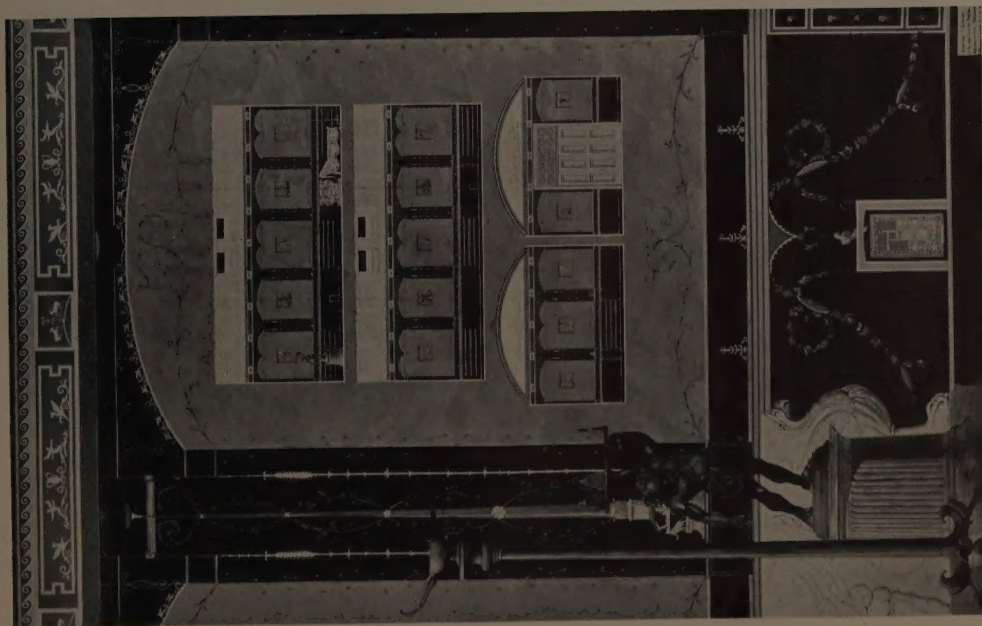
ARCHAEOLOGY PROBLEM I—A ROMAN DINING ROOM

FEBRUARY . 1939





SECOND MEDAL—M. W. CRONINGER

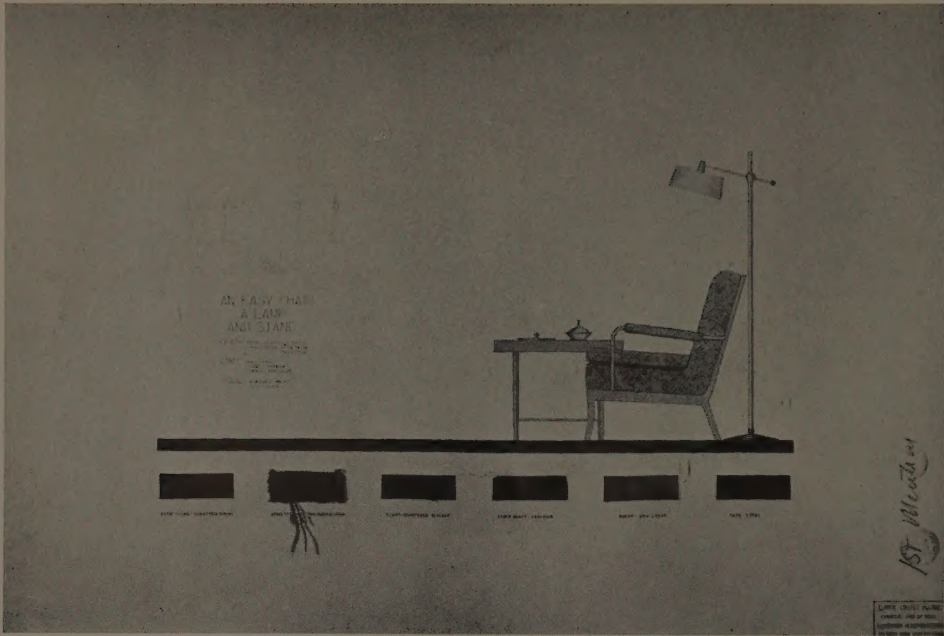


SECOND MEDAL—R. F. GUZZO

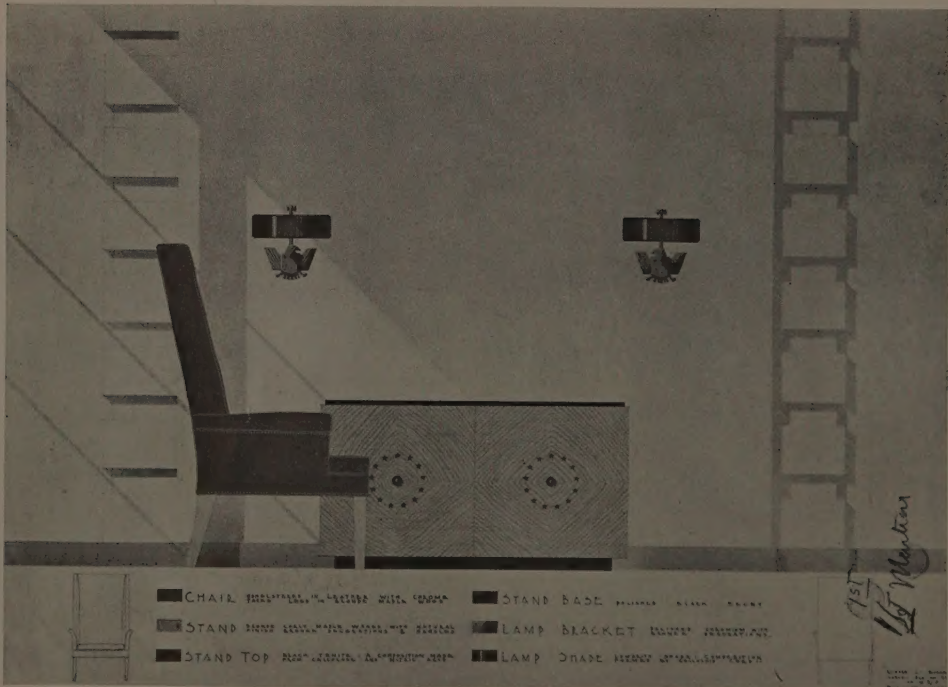
ARCHAEOLOGY PROBLEM I—A ROMAN DINING ROOM

FEBRUARY • 1939

THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN



FIRST MENTION—C. L. MCLANE



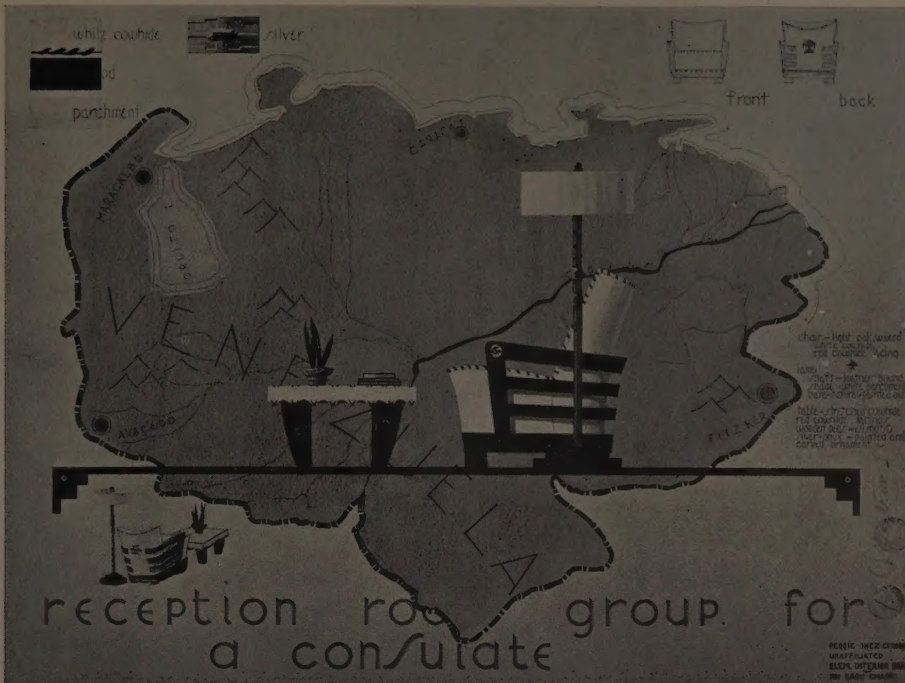
FIRST MENTION—R. C. BURROWS

ELEMENTARY INTERIOR DESIGN I—AN EASY CHAIR, LAMP AND STAND

FEBRUARY . 1939

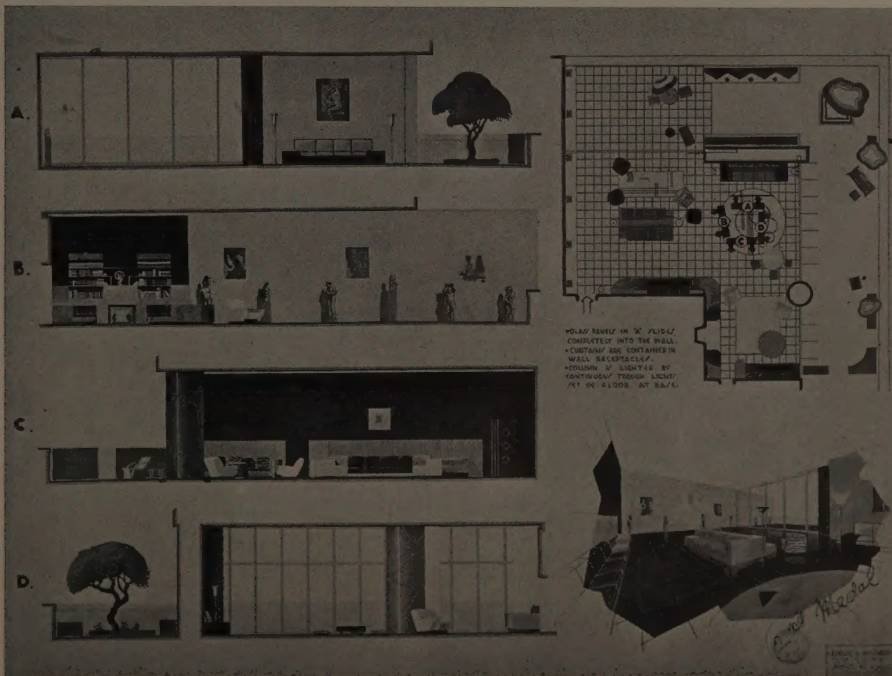
THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN





FIRST MENTION—P. I. CROSBY

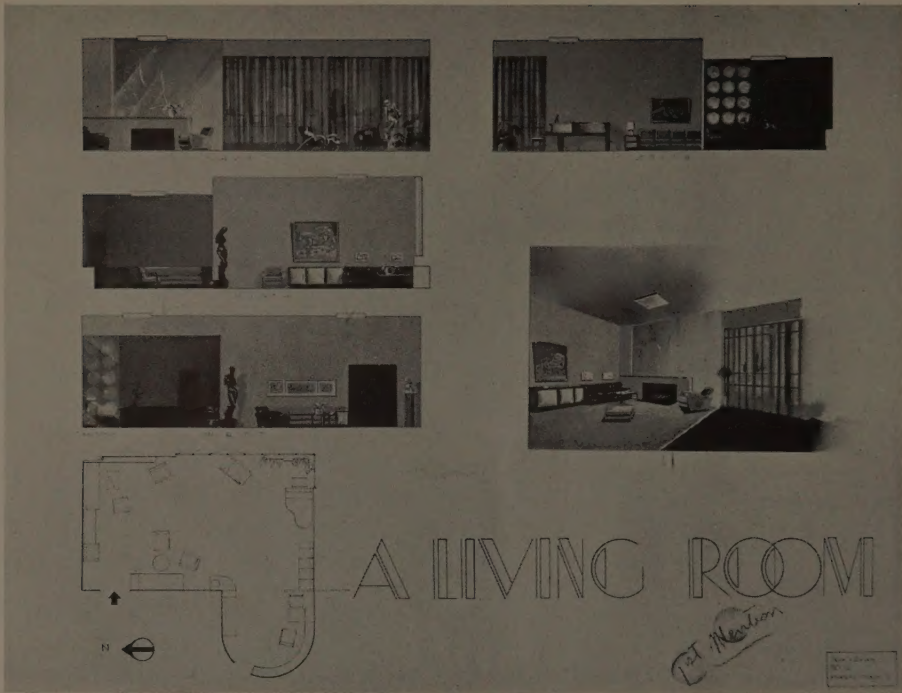
## ELEMENTARY INTERIOR DESIGN I—AN EASY CHAIR, LAMP AND STAND



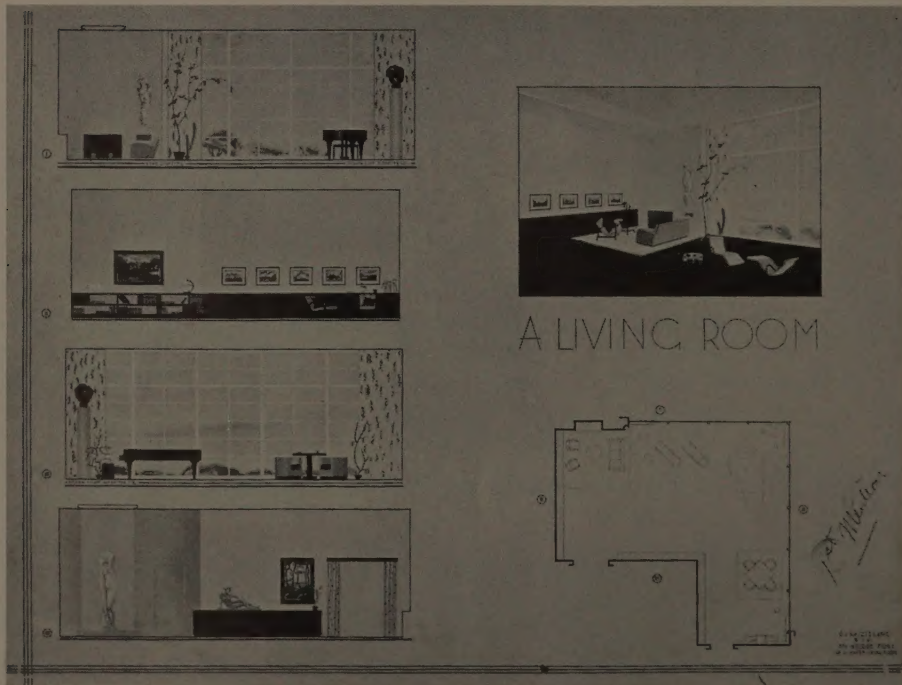
SECOND MEDAL—E. A. MOULTHROP

## ADVANCED INTERIOR DESIGN I—AN L-SHAPED LIVING ROOM

FEBRUARY • 1939



FIRST MENTION—O. G. BAYAR



FIRST MENTION—E. I. KASZTELANIC

ADVANCED INTERIOR DESIGN I—AN L-SHAPED LIVING ROOM

FEBRUARY • 1939

THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN